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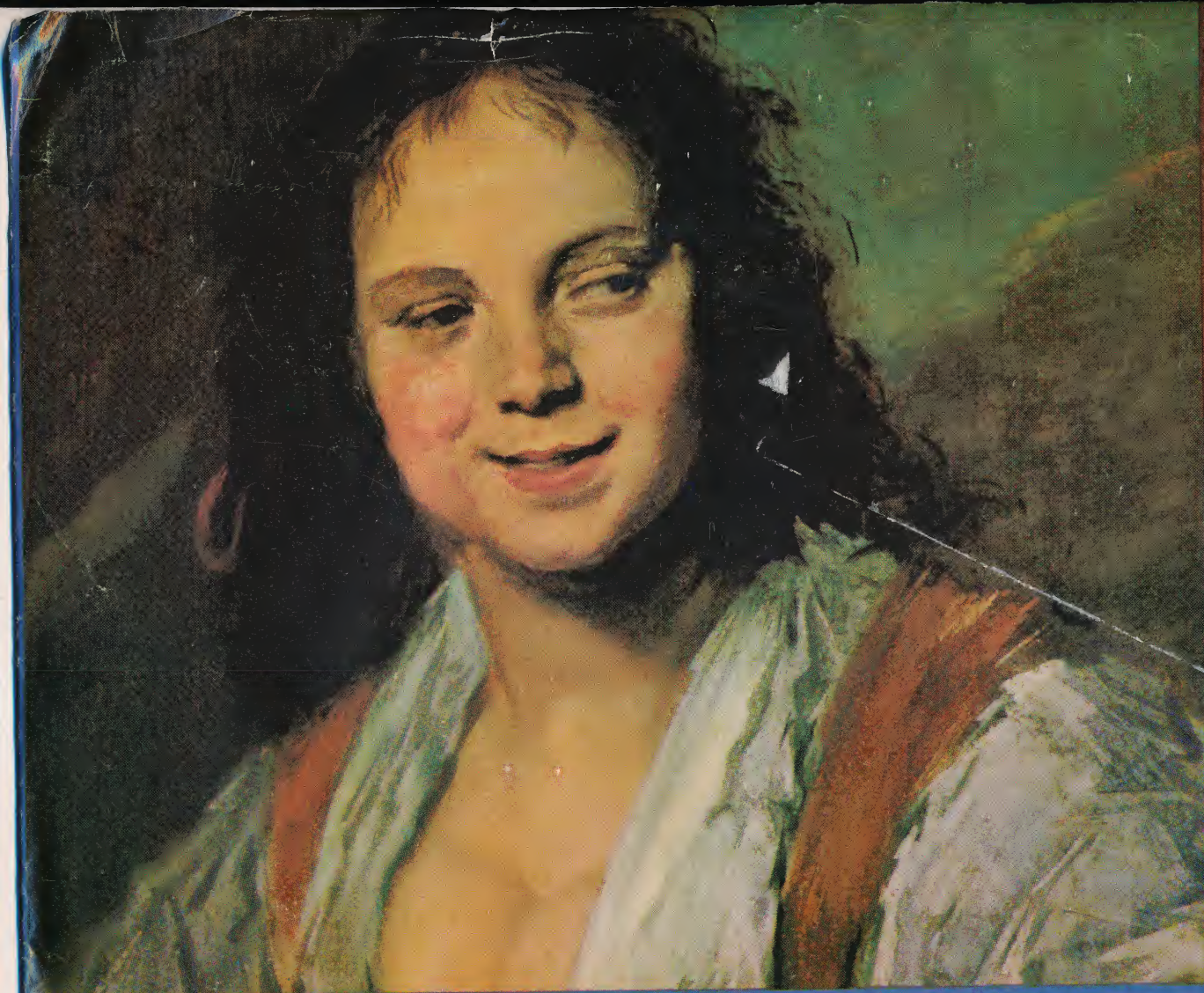


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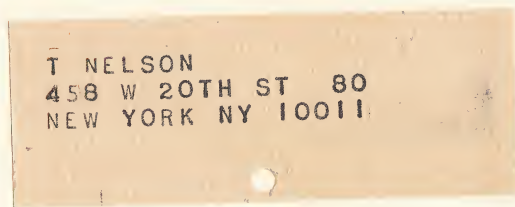
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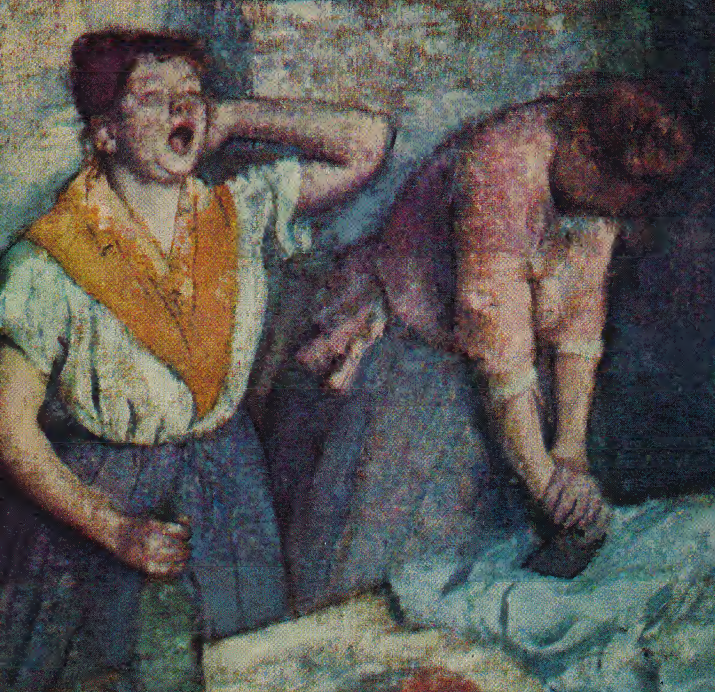
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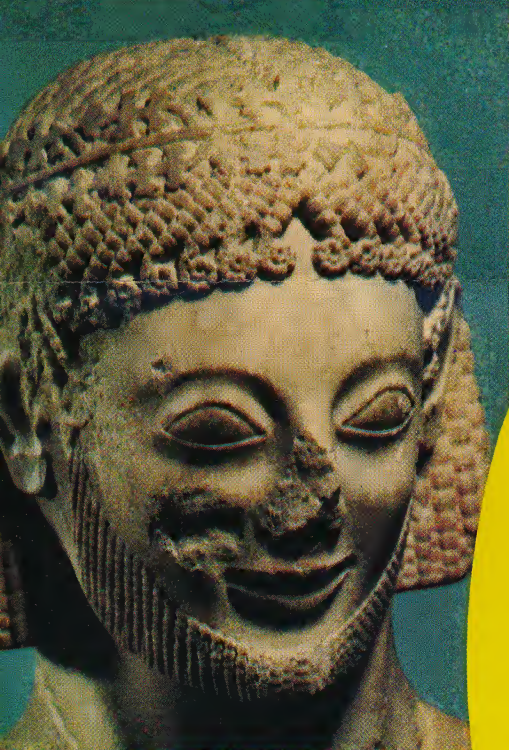
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17. Veronese (born Paolo Caliari of Verona, 1528-1588) *Wedding at Cana* (1562-1564). Oil on canvas, cm. 660 by 990. Executed for the refectory of the Convent of S. Giorgio Maggiore in Venice, from where it comes.

17. Veronese's (Paolo Caliari) prediction for feast scenes (he painted many, most famous among them *Supper in the House of Levi* at the Academy of Venice) is justified if one considers the change that he brings about on the theme, reducing the various episodes of sacred history to sumptuous ceremonies in which are shown not only the multi-

colored and cosmopolitan crowd of sixteenth-century Venetian merry-makers, but also a sampling of servants, clowns, exotic and domestic animals, precious china and embroidered and damask tablecloths. The scene is set among porticos, staircases and terraces. The light of day enters triumphantly across the background of a Venice built all of

marble, recalling tradition from temporary classical architecture. Palladio's necessary to reproduce many limiting, especially in *Supper in the*

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position of the *Wedding at Cana* (above) emerges sparsely articulate, squeezed between the bilateral perspective of gigantic post and lintel structures; and there is no limit to the diversity of types of guests - Venetians, Turks and Levantines differently characterized by their faces and clothes - and of the musicians, servants and furnishings. More-

over the painting is even valuable as a "test case" as an object for studying the change that came into Veronese's style, bringing a more cautious modulation and a resolution of architecture's role as an immobile, candid counterpoint which, in relation to the chromatic variations of his figures, was to become sharper and more determinative.

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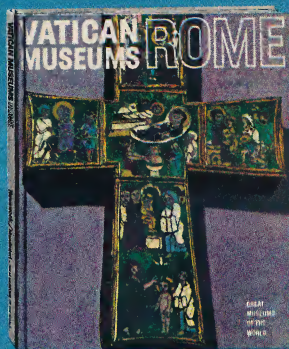
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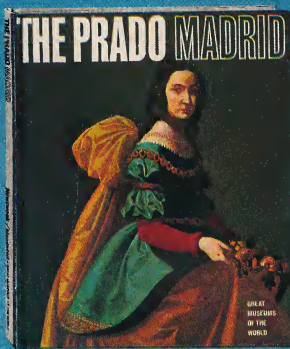
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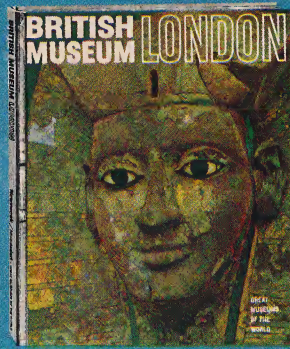
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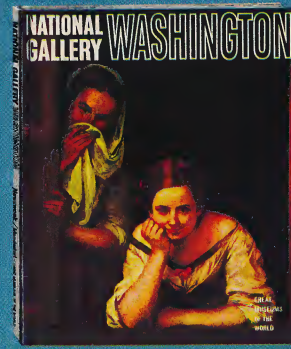
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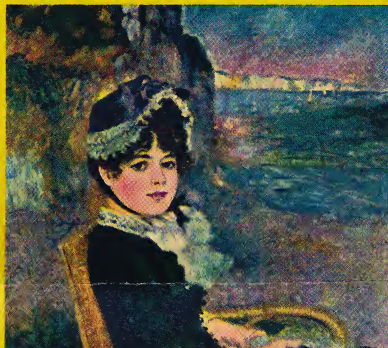
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